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Worthy of mention are the tiger-bows. These are extra large and heavy, and are fastened to a framework near a path or road frequented by tigers and other large animals. They are set by two men and so arranged that the moving of a cord stretched across the road disengages the string and sends the arrow on its way. The force is so great that the shaft frequently comes out the other side of the tiger, deer or buffalo. To ensure success the arrow is usually double-barbed and envenomed. On the mainland opposite the island of Amoy, these tiger-bows are in constant use, and annually kill at least 50 of these huge cats.

The weapons named are much cheaper than corresponding ones in America or Europe. The cheapest spears and halberds bring about forty cents, and bows twenty-five. From these limits the prices run slowly up. A handsome pole-axe is easily had for \$1.00, while weapons of the highest artistic value and finish can be secured for less than \$5.00 each. A handsome stand of arms, containing poles-axes, spears, halberds, swords and daggers, two each, can be procured for about \$25.00. A stand equally attractive in appearance, but made in "imitation material" can be had for about half that amount.

EDWARD BEDLOE.

HONG KONG, July 2, 1892.

THE CINCINNATI ART MUSEUM.

(For THE COLLECTOR.)

I WONDER if the people of Cincinnati really appreciate what an excellent collection they have in their Art Museum.

The building stands in Eden Park, amid rolling green lawns, luxuriant shrubberies, and crowning the summit of a magnificent hill.

The situation, at once picturesque and inviting, is sufficiently isolated to free it from noise and other inconveniences of thickly populated districts, but is readily accessible by reason of excellent street railway facilities.

The entrance to the gallery is by way of a spacious rotunda, wherein is contained the collection of statuary, not large but eminently respectable.

Among the original pieces here, several command attention, particularly two busts, "Evangeline" and "Psyche," by Hiram Powers, and the "Eve Disconsolate," of the same artist. This last is a noble work, full of rare grace and beauty. The poise of the figure, its well-rounded curves, and the general idea of movement conveyed, is characteristic of the sculptor and in sympathy with only what is best in his art.

Besides the originals in the gallery, there are a number of reproductions of famous masterpieces of sculpture, and in many cases these have been done abroad by Cincinnati art students, this fact lending a natural though, of course, largely local interest to the work.

A particularly good feature of the Cincinnati Art Museum is its collection of porcelains and ceramics, and the examples illustrate the growth of the art, from its crude beginnings to the delightful results of the modern Worcester and Derby factories.

Particularly interesting to the student of American art is a large cabinet of the Rookwood Pottery productions, the factory of which is situated in Cincinnati. The general effect of this pottery is suggestive of the Orient. It is mostly produced in dark, opaque colors, with decorations of various colored bronzes and large many-hued flowers.

In this department are also found some excellent examples of modern Dresden figure-painting on porcelain, and a remarkable collection of Japanese and Chinese faience, of every period.

The collection of textiles embraces tapestry, laces, rugs and art needle work, and is one of the most unique in the country. This department has been much enriched by numerous contributions and loans from generous citizens of Cincinnati, and here it might be remarked that in this respect this city is far in advance of many of her size.

Among those who have contributed most liberally, the names of Chas. W. West, Joseph Longworth and Reuben R. Springer appear prominently.

Mr. John W. Bookwalter has loaned a collection of Oriental objects, gathered by himself while traveling in the east. This collection alone occupies three separate apartments, and contains objects of interest in every branch of Oriental art: old armors, escutcheons and relics, musical instruments of every century, nation and country, Vernis Martin, Boule and Marquetry furniture, and specimens of so numerous and diversified a character that a description would far pass the limits of this article.

The gallery of paintings, like most of the public galleries of America (or anywhere else for that matter), contains works good, bad and indifferent, with the last possibly in the ascendancy.

In a collection of the size it is difficult to particularize, and individual tastes must largely guide in a selection of works worthy to be noted.

Hardly any visitor to the Gallery could fail to be attracted by the "Ophelia and Laertes" of Benjamin West, by many considered that painter's greatest work.

This is the picture originally painted for Alderman Boydell's "Shakespeare Gallery," and represents Hamlet and Ophelia before the King and Queen, at the castle of Elsinore.

I do not think there can be a better Martin Rico anywhere than the "Canal San Giovanni," contained in this gallery. This sun bathed canvas, full of light and rich color, comes to mind in strange contrast with the gloomy canvas by Courbet "Sunset (near Vevay)," said to have been painted shortly after the painter's release from prison.

There are several good examples of Verboeckhoven, and a striking landscape by Julien Dupré.

"Poesia," by Carlo Dolci, is the laurel-crowned head of a beautiful young woman, a companion picture to the artist's "Sappho," now in the Corsini Palace at Florence. It is a splendid conception, rich in color, and highly pleasing in general effect.

A free, easy and thoroughly charming bit, is a water color "Cavaliere Smoking" by Vibert.

The gallery is rich in a superb example of Rubens, a "Madonna and Child," which is characterized by soft coloring and free and vigorous drawing.

Munkacsy is represented by the original cartoon for the "Last Day of a Condemned Man," and Robert Lessing by six or eight important works, and a particularly interesting one, "The Robber's Family," this painter's first oil painting, and done by him at the age of 19.

Knaus, Meyer von Bremen and Achenbach are also included in the collection, the "Pier in a Storm" of the last-named artist being remarkable for its atmospheric sky and water effects.

The Cincinnati Art Museum contains likewise a gallery of prints, old and modern, and, indeed, it would be difficult to name a department of art which is not well represented.

When one considers this collection to have been made in a little over ten years, its excellence is surprising, and must prove a cause for congratulation to the promoters of the enterprise.

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To every resident of Cincinnati, the Art Museum offers an opportunity for the acquirement of a liberal art education, while to those whose stay in the city is transitory it should prove a point of unqualified interest and pleasure.

LOUISVILLE, Ky., July 1, 1892.

NOTES AND NOVELTIES

THE late Cyrus W. Field possessed a valuable collection of objects relating to his inestimable work in the establishment of submarine telegraphy. He gave this collection to the Metropolitan Museum of Art several months before his death. The conditions attached to the gift are simple. Mr. Field asked that the collection be kept together in an alcove in the building, and so arranged that the different articles could be readily examined by the public. In his letter to the trustees of the Museum, he said that he considered it appropriate that the city of New York, which had been his home for so many years, should have the collection. An effort was made by the directors of the National Museum at Washington to secure the collection, but Mr. Field declined to consider requests from any institution outside of New York. It was suggested that the collection be placed in the museum of the New York Historical Society, but the giver thought that it would be seen by a greater number of persons if it were exhibited in the museum in Central Park. The most interesting part of the collection consists of the various medals and tokens which Mr. Field received from Governments, States and societies. There is the great medal presented to Mr. Field by Congress in 1867, after the completion of the Atlantic cable. It contains gold worth \$387 and is a real work of art. There is also the certificate containing a vote of thanks from Congress, which was given with the medal. It is of the finest parchment and is handsomely engrossed in colors. There is the cross of the order of St. Mauritius, conferred by the King of Italy, and the certificate awarding the Grand Prize of the Paris Exposition of 1867. The handsome gold box which was presented to Mr. Field by the people of New York will have a prominent place in the collection. One of the most interesting articles is a large tankard of silver and oak which was the gift of the men working in Central Park. There are several fragments of the Atlantic cable and numerous relics connected with the establishment of trans oceanic telegraphy. The collection of pictures consists of six large oil paintings and forty-six oil colors, illustrating the laying of the Atlantic cable. The oil paintings are accurate pictures of the vessels and the machinery used in the great work. The engineers

and electricians and Mr. Field himself are also represented. The faces of the men shown in the paintings are actual portraits. The most impressive painting of the series represents the scene on board the vessel just after the broken cable was picked up and a message was received through it from the Irish coast. Mr. Field also gave his portrait to the Museum of Art. It was painted over twenty years ago by Daniel Huntington. The water colors give views of seaports and vessels connected with the great enterprise of Mr. Field's life. The directions of Mr. Field with regard to the arrangement of the collection will be faithfully carried out. The plans of the trustees have not been fully decided upon, but the collection will be placed in the addition to the Museum building now building. The portrait of Mr. Field will have the central place in the alcove. The paintings and water colors will be hung temporarily in the department of American antiquities, and the great gold medal given by Congress may be seen in a few days in the case used for the display of articles in gold. A complete list of the articles in the collection will soon be given out by General di Cesnola.

* * *

Of a kindred interest to the Cyrus W. Field collection is that of relics of Robert Fulton, which is preserved by his grandson, Robert Fulton Ludlow, at his house at Claverack, N. Y. The house itself is a relic, having been built in 1786. Mr. Ludlow is a painter, forty years of age, and presents a marked resemblance to his grandfather. His father, who is yet alive, married the youngest daughter of the man who laid the foundation for steam navigation on the Hudson river. The Fulton relics consist of portraits, including one in oil by Benjamin West, correspondence, objects relating to Fulton's inventions, and a number of sketches by him. He was a painter before he became an inventor, and was, indeed, the first master of S. F. B. Morse, who was also an artist before he became the inventor of our system of telegraphy.

* * *

Mme. Viardot Garcia, who had already by will bequeathed Mozart's manuscript of the opera of "Don Giovanni" to the Paris Conservatoire, lately resolved to expedite the gift, and the precious score has been handed to M. Ambrose Thomas, and duly placed in the Conservatoire Library. The authorities of the British Museum once, I believe, had a chance of seeing the valuable document, which is in Mozart's handwriting throughout, but it ultimately passed into the possession of the once-famous prima donna, whose collection of autographs, likewise, includes Mendelssohn's Psalm xlii, a cantata by Sebastian Bach and other treasures.

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